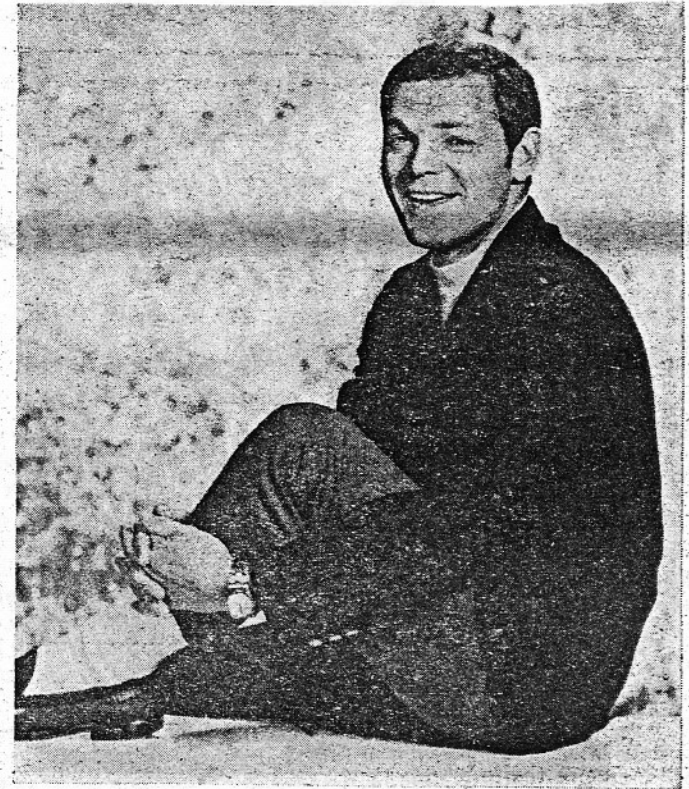




JACK LORD plays the head of a state investigative unit in "Hawaii Five-O"



JAMES MacARTHUR, son of actress Helen Hayes, is a "Hawaii Five-O" regular.

Hollywood in

HAWAII

CBS Adventure Series Gives TV a New Look With a Fresh Setting

HONOLULU

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Los Angeles Times News Service

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CBS-TV's "Hawaii Five-O" has brought the 1968-'69 television season one of its few firsts. The show is television's first series to be filmed completely in the 50th state. While the star (Jack Lord) and key members of the crew are from Hollywood, the rest of the show is strictly Hawaii.

Local technicians augment the 25 production personnel sent over from the mainland. Local talent fills most of the parts, aside from a guest star or two flown over for each episode.

And the scenery and locations, well, they're all Hawaii, from the grandeur of Diamond Head and the \$3 million Henry Kaiser estate to the sugar cane fields and the old termite ridden shacks of Honolulu's poorer areas.

There was no sound stage here when "Hawaii Five-O's" creator and executive producer Leonard Freeman got the go-ahead for the series. So he took over an abandoned World War II warehouse in the cane fields near Pearl City (15 miles from Honolulu) and converted it into a stage.

The logistics thus involved — of shooting actual locations instead of sets in a studio — become staggering as a result. A fleet of 10 trucks — a studio on wheels imported from Hollywood and valued at \$350,000 — must be conveyed to each location site, whether the scene requires just a few minutes or several hours to film.

For the first five shows, the company

worked at more than 90 locations. And this pace continues. Consequently, several times a day, the lights, cables, reflectors, camera, microphone, sound equipment and all the other accouterments of filming must be loaded into the trucks, driven to the locale, unloaded, set up, used for the shooting, packed up again and driven to the next location where the process is repeated. It makes shooting on a Hollywood sound stage look like play by comparison.

And being a couple of thousand miles removed from Hollywood poses other difficulties, too. "Availability" and "accessibility" are the stumbling blocks since there are no costume houses here to draw on, no studio rentals for furniture, props, set decorations. So the men responsible for these items must search out and bargain with local merchants and businesses and gradually build up their own stock.

Hawaii's weather, perfect for the vacationer, brings headaches for Five-O's makeup man. Because of the moisture in the air, he has trouble making appliances (false noses, beards, etc.) stick to the actors. And working outdoors so much of the time, the actors perspire freely from the heat and humidity. Makeup trickles down the face with the beads of sweat.

Occasionally, a business proprietor who has agreed to let the company film

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on his premises will be a little taken aback when the trucks roll up.

Commented one crew member: "Sometimes the owners are horrified. They think someone will come in with a flash camera, take a few pictures and leave. Then when we move in with a fleet of trucks and 80 of us start unpacking and swarming around, it can be overwhelming."

But the idea of participating in a TV show is a novelty to most islanders. One older Hawaiian woman gave permission for her house to be used in a segment. Days after the company had departed, she still had not touched or moved the props and furnishings they left for her to keep. "To think," she said, "that they would choose MY house." She was deeply honored and felt it was a highlight of her life.

Ted Thorpe is the casting director here. Daily, Thorpe interviews local talent at the rate of one person every 15 minutes to find the right face for the right part.

Says Thorpe: "It's not like on the mainland where if there's a part for a stuffy, pompous lawyer, every agent in town will have five candidates. There are very few professionals here. They're so 'non-show-business' that when they come in and I ask them for their credits, they'll list things like Bank of America and Diner's Club."

Thorpe finds no shortage of would-be actors, however. At times he's amused by his castings. For example, once he sought a distinguished looking Hawaiian to play a senator. Many members of the actual state senate tried out, but none got the part. Thorpe finally found his "senator" at a local hotel — the doorman. On another occasion, he needed to cast the part of a gambler and found the perfect man for the role in one of the island's top criminal attorneys.

Freeman sends writers to Hawaii to research their ideas. "Before a writer puts his pen to paper," says Freeman, "we fly him to Hawaii, put him up in a hotel and tell him to wander around and talk to the people so he can get a sense of the islands because it's a very special scene."

But is it all really worth it — the added hours, the additional problems, the cost (estimated by some to be 25-30% higher than if the series were being done in Hollywood)?

Replies Freeman: "It's time somebody kicked down the four walls. How many times can you use the same street on the backlot and the same studio set?"

Adds Robert Stambler, who is co-producer of the series with Joseph Gantman: "If we were shooting this as a regular hour show in Hollywood we'd do it in seven days (instead of eight). But we'd suddenly get gigantic dialog scenes taking place on interior sets. As it is, we're doing a small feature every week and taking great advantage of the visual. And it's working very well for us."